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PHILOMELA—SCULPTURE BY JOHN GREGORY  
AWARDED HONORABLE MENTION IN ANNUAL  
EXHIBITION

Secretary of the International Jury of Awards of the same department at the San Francisco Exposition; Member of the American Committee of Three to the International Congress of Art Education, Paris. He has been Secretary and Treasurer for the Association of Art Museum Directors since 1917.

#### THE ANNUAL EXHIBITION

**T**HE Thirty-fourth Annual Exhibition of American Paintings and Sculpture opened on November 3 with the annual autumn reception attended by over 4300 people. The tea tables gay with autumn flowers echoing the colors in the paintings were presided over by committees from the Antiquarian Society of the Art Institute, the Friends of American Art, the Fortnightly of Chicago, the Municipal Art League, and the Young Fortnightly, the Friday Club, the Chicago Woman's Club, the Musician's Club of Women, the Tuesday Art and Travel Club, and the Art Institute Alumni Association.

The prizes were awarded as follows: the Mr. and Mrs. Frank G. Logan medal to Cecilia Beaux for her painting "The dancing lesson"; the Potter Palmer gold medal to Charles Grafly for his "Bust of Frank Duveneck"; the Mrs. Keith Spalding prize to Elmer W. Schofield for his painting "Morning light"; the Norman Wait Harris silver medal to George Bellows for his painting, "Old lady in black"; the Norman Wait Harris bronze medal to Wellington J. Reynolds for his painting "Ave Maria"; the Mr. and Mrs. Augustus S. Peabody prize to Felicie Waldo Howell for her painting "From the attic window"; the William M. R. French memorial gold medal to Eugene F. Savage for his painting "Arbor day"; the Martin B. Cahn prize to Frank C. Peyraud for his painting "Late afternoon." Honorable mentions were given to Sherry Fry for his sculpture "Unfinished figure"; to S. P. Jennewein for his sculpture "Cupid and gazelle"; to John Gregory for his sculpture "Philomela"; to Anthony Angarola for his painting "Compassion"; to A. T. Hibbard for painting "Late February."

Particular attention was given to the hanging of the exhibition, the color in the series of galleries being carefully worked out, ranging from a high key of reduced white through the warm colors to blues and greens, so that there is always a sympathetic background. The color used in painting the walls was broken, two or more colors of the same value used together. The walls thus become vibratory and the eye is not distracted from the pictures. One line hanging has been used with the paintings well spaced. The scattering of the sculpture throughout the exhibition instead of confining it to one gallery enhances the appearance of the paintings, and at the same time suggests the possible more extensive use of bronzes and marbles in conjunction with paintings as an effective form of decoration.

In looking over the exhibition it would seem that American painting is becoming more decorative and less realistic. It is tending toward symbolism and the essential, and drifting away from things as they are to things as seen through a personality. This is the inevitable swing of art the world over.

In the field of portraiture, which is essentially an art of realism, there is also to be found the same decorative tendency. This is founded on the flat decoration of Holbein or those illusive portraits of the Chinese where silhouette is placed on silhouette with scarcely any modeling. The portrait artist of today either follows these traditions or those of Hals and Sargent where likeness and direct brush work are the essentials. The problem of the portrait artist in representing both the likeness and character of the sitter and at the same time completely giving expression to his own feeling for beauty in the treatment of his subject as an arrangement of lines, masses, and colors seems to be more than a mere mortal can accomplish on one and the same canvas. Consequently the portraitist's trend is either in the direction of realism, or the decorative element necessarily becomes paramount.

To carry this study of the decorative over into recent American sculpture, the exhibition provides significant examples in Sherry Fry's "Unfinished figure" and John Gregory's "Philomela."

#### FUTURE EXHIBITIONS

**O**N December 17 there will open a series of seven special exhibitions. The Wild Flower Society's exhibition through which is displayed the various activities of Chicago nature lovers represents the scientist's approach to nature, while an exhibition of paintings of flowers will represent by contrast the artist's approach to the same material. The exhibition of artists' rendering of flowers, collected from various sources by the Art Institute, will



FIRST STEP—SCULPTURE BY C. P. JENNEWIN IN ANNUAL EXHIBITION

include fifty drawings in color of mushrooms by Charles Chapman and paintings of still life by J. Alden Weir, Beatrice How and many others.

The Wild Flower Society plans to exhibit such natural specimens as tree seedlings, weeds, grasses, ferns, mosses, fish, insects, snails, and birds, the majority of which are native to Illinois. Opportunities will be given for viewing unusual specimens under the microscope. Paintings of the Forest Preserves will also be shown.

The Friends of our Native Landscape will display a group of landscapes painted in this country by living painters from the Friends of American Art Collection. As this society is interested in the preservation of scenic beauty throughout America, particularly through the establishment of state and national parks, it is holding this exhibition with the idea of calling attention to the *locale* of our familiar landscape paintings and turning our attention to nature by means of art.

A group of "one man" shows will